

MORE LOVE COMPLICATIONS... The woman love the same man. This is the theme around which Billy Aron has written a great love story, "A Man's Way," which begins Wednesday, February 1, in the Evening Public Ledger.—Adv.

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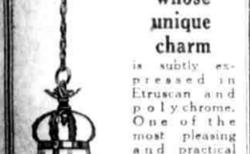
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WALLY REID SEEN IN A NEW COMEDY

"Rent Free" Shown at Stanley. Jack Holt Scores in Strong Story—Other Photoplays

Stanley—Wallace Reid's smile, some out-of-the-ordinary scenes on rooftops and the personal efforts of a hard-working cast do their best to put "Rent Free" into the hit class.

It's about an impetuous young painter who is excited by a wealthy landlady and takes refuge first on a roof, and later in a house, vacant except for a caretaker. Two girls are thrown out at about the same time for similar reasons and they are living in tents on the roof. A storm comes along, blows down the tent and Reid (the painter) takes them down into the house he has so nonchalantly taken as his home.

It happens to be the former home of one of the girls, who had been practically left penniless by her father, who will give everything to his second wife. The latter returns from Europe with the three remaining in her house arrested. The lawyer who prosecutes the case is the young painter's father, and the whole fuss is settled happily when it is discovered that second wife had been made leaving the house and most of the fortune to the daughter instead of her wicked step-mother.

Everybody tries very hard and their efforts are often unavailingly funny. Wally's dog is a valuable member of the cast, which includes Lila Lee who is quite charming and unaffected. Lucien Littlefield, Clarence Calvert and Gertrude Stone. It's a kind of a "Seven Days" without the genuine personalities of the Marx Brothers' Ritz story.

This is the Stanley Theatre's first anniversary and the bill is excellently rounded. It included the presence of Victor Herbert as guest conductor for a number of songs including from his own operettas, a funny comedy called "The Palace" with Buster Keaton, and some excellent solos.

Aradia—Sometimes a film comes along that disproves the general law of country screen plays cannot be artistic. Jack Holt's first starring vehicle, "The Call of the North," is an artistic picture, and is a highly interesting one. With picturesque backgrounds that were splendidly caught by a competent photographer, a reasonable and acting that is above the average, "The Call of the North" can be recommended to fairly every screen fan.

It plays the role of the young adventurer, who wanders into a Hudson Bay trading post, where his life is often in danger. He is finally sentenced to take the "Northern Passage," which means striking out by himself, into the unknown, an almost sure victim of the wolves, but fate intervenes, and he not only escapes death, but wins his sweetheart, the doctor's daughter, Madge DeWane, is the heroine and Noah Berry the factor.

Palace—A big improvement on the recent picture is "Rent Free," which is a highly dramatic, but good direction, acting and photography have helped to tell the story with some very real charm. Kenneth Harlan plays the original character, and the picture is a highly interesting one. "Rent Free" is the heroine and Noah Berry the factor.

Capitol—"Vendetta" is the latest picture from the Capitol. It is an interesting, fast-moving melodrama built around a foreign girl's desire to revenge the death of her brother. Fans will remember "Mr. Barrows of New York" will note a strong similarity.

Mass Negri is the vital thing in the picture. Her expression, her smile, her face, her eyes, her hair, her body, her wonderful performance. The rest of the cast is adequate.

FAY'S KNICKERBOCKER BILL. Fay's Knickerbocker—Bill the Knickerbocker, the picture of the week, is a highly interesting one. It is a story of a young man who is thrown out of his home and has to make his way in the world. The picture is a highly interesting one.

DUMONT'S SHOW PLEASURES. Dumont's—This is the final week of the January Jubilee, and there is a program of fun-making and merriment such as is heard to please the most ardent audience. The program of the present day represents the famous merriment of the past. The show is a highly interesting one.

Photoplays Elsewhere

KARLTON—"The Law and the Woman" with Betty Compton. An adaptation of Clyde Fitch's play, "The Woman in the Case." STAY-AT-HOME—"The Four Horsemen of the Apocalypse." Rex Ingram's production of Blaise Cendrars' novel, with Rudolf Valentino.

GREAT NORTHERN—"The Conquering Power" with Rudolf Valentino. IMPERIAL—"The Wonderful Thing" a comedy, with Norma Talmaidge. COLONIAL—"Ladies Must Live" with Betty Compton.

ALHAMBRA—"Blame" with John Gilbert. MARKET STREET—"The Conquering Power" with Rudolf Valentino. LOUVE—"The Law and the Woman" with Betty Compton.

ALMA TELL IS STAR IN NEW BEACH FILM "Iron Trail" at Aldine. Has Thrilling Moments and Fine Cast. Aldine—"The Iron Trail" is the most dramatic thing in this New Beach picture with Alma Tell.

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FINE MUSICAL REVUE IS OPERA HOUSE FEATURE. Revue of Pretty Girls in Climax to Lively Vaudeville Bill. Chestnut Street Opera House.

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FRANK M'INTYRE IS WINNER AT KEITH'S

Mrs. Vernon Castle Also Scores Hit—Powers and Wallace Win Approval

Keith's—Frank McIntyre, robust comedian, won honor position on a bill that is check full of headlines. This comedian was seen in a unique farce of the bedroom-parlor-and-bath variety. He awakens to find himself in a strange apartment, the subject of a joke by his friends. He has made believe he got married the night before during a spree.

With this as a starting post, many funny situations arise. Two of his rivals he throws headlong into a bathtub full of water. He is able to elude the four other members of his company. Mrs. Irene Castle, in "Let's Dance," showed she still is able to captivate an audience with her clear and sparkling wit.

One of the surprise hits of the show was the clever team of Powers and Wallace. They added a touch of the South to the stage. Both are performers of a caliber that is hard to beat. Their final number, portraying a Southern wedding, was an exceptional success. Their singing and other antics were way above the ordinary.

Olson and Johnson, two "nut" comedians, also scored. Frank Browne played the classical and jazz in a way that had the audience raving for more. He plays the xylophone masterfully. Ernest Wood, in "Dumpees," was seen in a skit. Being bashful, he proposes to himself only to find they are of the same blood.

David Higgins, in his methods, is unique in a stirring bit of personal work just before the curtain of the first act when he goes about the stage all about him, not a word, helping the girl, for many minutes and, by action and expression alone, sketches in his character more lovably and forcefully than he could have done with several "sides" of dialogue. He is never loud or burlesque in his acting. He can point a joke with the raising of his eyebrows or the sudden breaking out of his queerly crooked smile.

David Higgins, as the town failure, whose inventions finally make them rich, gave a skilful portrayal of the part. Sylvia Field was charming and usually acceptable as the girl whom Solomon befriends.

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SIDNEY SCORES IN AMUSING COMEDY

"Welcome Stranger" Proves Highly Entertaining in First Showing at Garrick

Garrick—It would be most effective to write a review of "Welcome Stranger" with all the rich dialect that has been so popular on the stage since "Potash and Perlmutter" days. The whole spirit of "Welcome Stranger" is in the spirit of dialect, and yet its entire effect is put across with the quietest of methods and in almost straight English, with a Yiddish expression introduced here and there for comic purposes.

It is a highly amusing and entertaining play throughout, with suggestions of unevenness that may well be ignored in the general satisfaction of the whole. And George Sidney has never done a better bit of work than his keen, lovable, quaint interpretation of the part of Isidore Solomon.

Solomon comes into the Grand Hotel, in Valley Falls, N. H., on a bitterly blizzard New Year's Eve with his face all muffled up and the leading lights of the town greet him with "Welcome stranger." But when he removes his muffler and reveals a smiling face with racial characteristics so strong as to be unmistakable, the atmosphere becomes colder than the snow outside and the narrow-minded racial prejudices of the small town are at once leagued to drive him out. But he sticks in spite of all.

He becomes partner of the town failure in an electrical development scheme, he befriends a friendless and unknown girl, he scatters helplessness and warm-heartedness and shows philosophy all the while town cured of its prejudices and rejoicing on the following New Year's Eve, with the brilliantly lighted city and its rushing electric cars for a material background quite a la "Get-Rich-Quick Wallingford."

Sidney is unique in his methods. He attempts a stirring bit of personal work just before the curtain of the first act when he goes about the stage all about him, not a word, helping the girl, for many minutes and, by action and expression alone, sketches in his character more lovably and forcefully than he could have done with several "sides" of dialogue. He is never loud or burlesque in his acting. He can point a joke with the raising of his eyebrows or the sudden breaking out of his queerly crooked smile.

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Silk or chamois, with badly soiled finger-tips, are safely washed in the silky suds of Colgate & Co.'s new wash-bowl flake—

FAB

This new, thin wash-bowl flake was severely tested in the experimental laboratories of Carnegie Institute of Technology.

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Fab was pronounced a safe and superior soap flake by Carnegie Institute.

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This need not discourage the girl whose complexion is not so good. Proper care will soon transform a bad skin into one admired for its perfection.

Get rid of the clogging accumulations which cause coarseness and disfiguring defects and you will soon be complimented on your fresh blooming complexion.

The secret is simple and about 3,000 years old. It was discovered in ancient Egypt and practiced by Cleopatra.

Simple—Beautifying. The remedy for a coarse skin, for one disfigured with blackheads or ugly blotches, is daily cleansing with a lather blended from palm and olive oils.

Such a cleanser is so mild and soothing that it softens the skin and keeps it smooth. But it removes the accumulation of dirt, oil and perspiration which are responsible for most bad complexions.

You can't neglect your skin and expect to keep it blooming and alluring. The powder and rouge you use to conceal defects deceive no one.

The soothing cleanser. Palmolive is the modern combination of the same beautifying cosmetic oils Cleopatra used in the days of ancient Egypt. It is just as valuable today as a safe soothing cleanser.

Message its smooth, creamy lather softly into the network of tiny pores which compose the surface of your skin. It will remove the clogging deposits which enlarge these pores, cause blackheads and invite blotches.

Dry skins are benefited by cold cream after cleansing. If unusual dryness is your trouble, apply a little cream before as well as after washing.

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PALMOLIVE

FARCE AT THE ORPHEUM

Stock Company Pleases Followers With "High Cost of Loving" Orpheum—One of the features of the modern show-biz picture is "The High Cost of Loving," a farce which is a favorite of the Orpheum Players this week. The complications that come from the love wrongs of the hearts of four men by a single woman are kept going at a rapid pace and the fun is almost every line and in every situation.

Dwight A. Mendel is the star, portraying the role of the girl's father, and the other three men are played by John W. Lord, Bernard McMonaghan and Lester Williams. The farce is a highly interesting one.

CASINO'S PLEASING COMEDY. Casino—Mollie Williams brings her "Comedies of 1922" to town and displays a show that includes good fun-making, and attractive dancing and a number of humorous songs. The scenes are especially elaborate, showing to a climax in "The End of the World," setting at the end. A dramatic playlet, "The Eternal Triangle," with Mollie Williams, Edward Kirby, Satorara Zito and Phyllis Rutledge, is a feature of the entertainment which has novelty and interest.

THE ETERNAL TRIANGLE. Ruby Aron's great love story, "Man's Best Friend" is the story of a man who when two women love the same man, starts Ruby Aron's story. It is in the Evening Public Ledger.—Adv.